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STANDARD PIANO / GUITAR Magazine

GEORGE GERSHWIN

FUNNY FACE

THAT CERTAIN FEELING

DO, DO, DO

I'LL BUILD A STAIRWAY TO PARADISE *AND MORE!*

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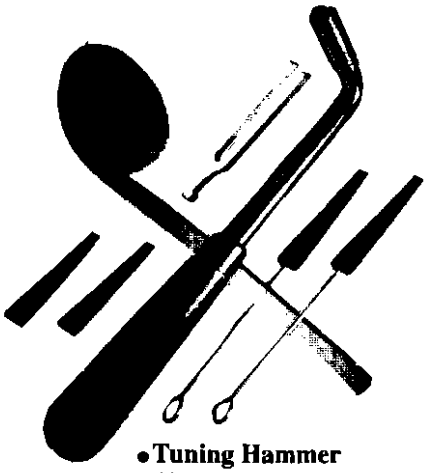

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Mailbox

Dear Mailbox:

The Dick Wellstood article in the June/July 1987 issue was a classic. I cried when I knew I would never get to hear him (alive) again. I never did hear him in person but I heard him via many recordings and I loved him. Thank goodness for recordings.

I was one of very few women bandleaders in the country up until 1970. I worked for and with most of the best musicians in Miami from 1943 to 1970. I had the band at the Coral Gables Country Club from 1953 to 1966. Dick described the audiences to a "t." "Play something peppy!"

In a band it's a little different playing for big shows – the Copa, 5 O'Clock Club, the Roney, Americana, Fountainbleau, etc. Remember the Vagabonds at the Clover Club? I was accompanist for Roberta Sherwood, Gloria DeHaven, Betty Clooney and so many others I can't remember. I was given those jobs because I knew the tunes and could sight read pretty well.

I goofed one time playing for the Ames Brothers. The second number of their act was a new song, *My Desire*. I had been playing it every night for different acts in different keys. I gave the Ames Brothers a "bell" tone for the wrong key. They started off, "To spend one night with you, I think we're in the wrong key!" I knew as soon as I played the note that it wasn't in their key. I prayed that the floor would open up and I could fall through and have it close up over me. No such luck. I had to start them over again. What a disaster!

I started out playing with an all-girl band, Rita Rio. In Miami, I worked with all men, society style and some Dixie. It was funny seeing men instead of girls in the band and only once did I experience discrimination because of my sex. The leader hired me and then cancelled me because the hotel owner "didn't want a girl in the band."

I wrote you from Clayton, Georgia about Ed Shanaphy's beautiful arrangement of Rachmaninoff's *Second Piano Concerto*. At that time I was teaching because the only music in the area was blue grass, country and rock. Now I'm back in Miami, listening to some good jazz on public radio. I love Marian McPartland, Dick Hyman and Oscar Peterson and all of the others who make me happy with their music. Aren't there a lot of them? Aren't we lucky to be musicians? Your magazines are all the greatest.

Best regards,
Ginger Lavin
Miami, Florida

Dear Mailbox,

I don't know whether or not you take requests, but if you do, how about something on and by Ann Ronell. I love *Willow Weep For Me* and would like to find out more about its composer and if she wrote anything else of its quality. Thus far I've had no luck with either ambition and I'm hoping that you'll agree that she's a great, lost American composer worth a little recognition.

Thank you,
Ron Mayer
Ontario, Canada

We agree. Willow Weep For Me *was one of our early choices – it appeared in our November 1977 issue. Our research indicates that Ann Ronell was born in Omaha, Nebraska in 1909. A graduate of Radcliffe College, she taught music, coached singers and was a rehearsal pianist for Broadway musicals. The first woman to compose and conduct for films, her movie credits include* The Three Little Pigs, Champagne Waltz, Algiers, Commandos Strike At Dawn, The Story Of GI Joe, Love Happy *and* Main Street To Broadway. *In 1964 she composed and conducted* Meeting At A Far Meridian, *the first American-Russian feature film under the U.S. State Department Cultural Exchange program. In addition, Miss Monell composed instrumental works for the National Orchestral Association, librettos for the Metropolitan Opera, and a ballet. Other song credits include* Rain On The Roof; On The Merry-Go-Round; C'est la Vie; Linda, My Love *and* Don't Look Now But My Heart Is Showing.

It appears that Florence Steck was right when she complained about the keys in which songs are written, and guessed that "a large number of SMM subscribers are female, play the piano for fun, like to sing along and play for others to sing along." (November 1987 Mailbox.) There's been a steady stream of mail, all concurring with Mrs. Steck. . . .

"Thank goodness someone has finally expressed a frustration I have had for years! . . . Who wants to hear a "torch" song sung in first soprano?"

Margaret Fifer
Alexandria, Virginia

"I agree with Mrs. Steck . . . I sing professionally and must transpose everything down at least a third."

Martha Rozman
Wilmington, Delaware

". . . Most songs are written in a high soprano or a man's key. I notice this also in the new recording cubicles where you sing along with a prerecorded tape. They have so many songs but so few of them are in a key that is comfortable to sing in. . ."

Kari Scott
Belfair, Washington

Dear Mailbox,

I have always enjoyed the variety of music your magazine presents – up until recently, that is. I enjoy all types of music from different periods in time but the last several issues have been full of songs I've never even heard of. I'm not saying these are not beautiful pieces of music, but I'm missing the variety of the old and especially the new songs. Will future issues continue to feature these older songs instead of newer popular music?

Sincerely,
Suzy Davis
Whiteville, North Carolina

Be assured we will continue to strive for a balance between contemporary songs and those written in past decades. (The March issue will have some surprises from the current pop charts. And there are more to come throughout 1988.) So your point is well taken.

Our philosophy at SHEET MUSIC, *however, is that there are good songs and there are bad songs. We try our level best to print the good ones, irrespective of their age or style. And to bring people songs that they may never have heard of, if they are good songs, we view as part of the territory. In*

that way, we hope that SHEET MUSIC *brings some thrill of discovery, serendipity to its readers.*

Consider all of today's teenagers, born in the 1970's, who are continuing to discover the Beatles, the Beach Boys, the Penguins, the music from "Dirty Dancing," music that they heretofore had never heard of, music that is over thirty years old. Horrors!

Perhaps much of this dipping back into the past by all of us is due to a certain amount of sterility in the present crop of offerings. But that's another subject. . . .

Dear Mailbox:

As I discontinued playing the piano in 1986, I cancelled my subscription. Today, I received the most recent issue on the big bands (October). It gave me a thrill and I found the need to cancel my cancellation!

Your human interest stories and letters to the editor are so genuine. In this world with so many people problems, it is touching to find the tender warmth, sincerity and meaning of life in the hearts of people your magazine brings together. Music is a great therapy and just reading about it in your magazine is a joy.

Sincerely,
James W. Tremain
Montreal, Canada

Dear Mailbox,

I sent the SHEET MUSIC MAGAZINE issue (in which you featured Bob Hope) to him recently. I thought you would be interested in his response to me. (see below)

Best wishes.

Sincerely,
Frances Bartlett Kinne, President
Jacksonville University, Florida

Dear Frances,

Thank you for sending me the SHEET MUSIC MAGAZINE. I got such a kick out of those pictures of Bing and myself and Dorothy. I want to get those for my museum. . . .

Lots of love,
Bob

Our good friend and colleague, Dana Suesse, who was featured in our April/May '87 issue, and who was the composer of such wonderful songs as "My Silent Love," "You Oughta Be In Pictures," "The Night Is Young And You're So Beautiful," "Whistling In The Dark," and so many more, left us on October 16, 1987. Dana never lost her enthusiasm for her life in music. She was a warm, dear and sensitive person, and all of us at SHEET MUSIC MAGAZINE will miss her.

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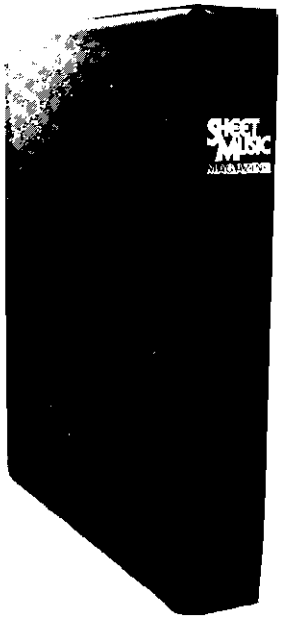

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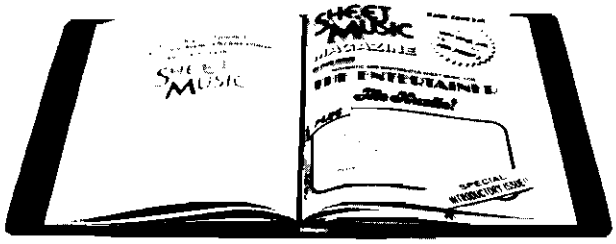

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The Natural

or, What Made Gershwin Run

by Larry Sandberg

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George, author DuBose Hayward and Ira

GEORGE GERSHWIN COMPOSED music as a passion and as a profession, and painted portraits as a hobby. At the time of his sudden death, following a brain tumor operation in 1937 at the age of 38, his last projects were a Hollywood musical for Fred Astaire, and a portrait of the forbiddingly atonal composer Arnold Schoenberg. Gershwin's musical life was a balancing act between the fascinations of the worlds of Schoenberg and Astaire. It was the energy generated by these two gravitational forces that led him to his unique position in American music.

Eight years after his death, Hollywood paid Gershwin the tribute of a "biographical" movie, *Rhapsody in Blue*, starring Robert Alda. Its recipe was a dash of truth thrown into a boiling pot of fiction. There were no fewer than two long-term love interests, though Gershwin's actual love life seems to have been busy but perfunctory, completely devoid of deep or lasting relationships. And the whole forward thrust of the movie was based on the notion that Gershwin was caught in a conflict between popular and "serious" music. The real point, and one of the main reasons for Gershwin's uniqueness, is that, for him, such a conflict did not really exist.

George Gershwin was born Jacob Gershvin in Brooklyn on September 26, 1898. His parents were Russian Jewish immigrants. Morris Gershvin, born Gershovitz, was something of a free spirit, drifting through a series of jobs and businesses but somehow able to keep the family relatively comfortable most of the time. (The movie's story of an impoverished tenement childhood wasn't true, either.) Rose Bruskin Gershvin was a proud, ambitious woman, ambitious for her children as well, the driving force in the family. In addition to George's other brother Ira, the lyricist, there were two younger siblings, Arthur and Frances.

Ira grew up showing early signs of the quiet intellectualism and fascination for language that later materialized in some of the most artfully contrived song lyrics of the Broadway stage. George grew up a street kid, with curiosity enough to kill a cat, always in mischief. He wandered all over New York. Somewhere along the line he heard music, and some of it made an impression deep enough that he recalled it later in life. There was Anton Rubinstein's *Melody in F*, wafting from a penny arcade; the jazz and ragtime he heard in Harlem and Coney Island; and a performance of Dvorák's *Humoresque* by his grade-school friend Maxie Rosenzweig. (Later, as Max Rosen, Maxie enjoyed a distinguished career as a concert violinist.) Jazz, rags, the classics: they were all equally overheard, and all equally intrigued him.

Gershwin was even moved to try his hand at Maxie's piano. When, in 1910, the elder Gershvins purchased a piano for the studious Ira, it was George who sat right down and dashed off a surprising performance of a popular tune of the day. (Ira remembered for the rest of his life how it impressed him.) It was clear that the piano would be George's.

After a couple of years' study with neighborhood teachers of dubious competence, George found his way to Charles Hambitzer. A pianist of some standing, Hambitzer was a champion of avant-garde music, a believer in a firm grounding in the classics, and a teacher of remarkable sensitivity. It was immediately clear to Hambitzer, as he wrote in a famous letter to his sister, that "the boy is a genius. . . . . He wants to go in for this modern stuff, jazz and what not. But I'm not going to let him for a while. I'll see that he gets a firm foundation in the standard music first." See to it he did. He made of Gershwin a devoted student who, even while arguing with him the merits of jazz, studied with him until Hambitzer's death in 1918 – long after Gershwin had turned professional. He also found Gershwin a good teacher of theory and analysis, Edward Kilenyi, who later became a successful movie composer.

"The boy is a genius . . . He wants to go in for this modern stuff, jazz and what not. . . ."

What is remarkable in Hambitzer's attitude – especially for that time – was that even though he did not give jazz a high place in his education priorities, he did not forbid it. (Incidentally, we should remember that the word "jazz" at that time and also throughout this article, could be generally applied to any of the forms of the syncopated pop music of the day.) As for Gershwin, he was happy to learn all that Hambitzer had to offer, with energy left over to argue with him.

Gershwin loved the music of Jerome Kern and Irving Berlin – a new style in popular music, so much more original and sophisticated than the usual Tin Pan Alley fare. The Berlin hit "Alexander's Ragtime Band," George would argue, "is American music. This is the way an American should write." (Years later, Gershwin would say that "jazz is music; it has the same notes as Bach used," and refer to Irving Berlin as "America's Franz Schubert.") The equation of American popular music with European art music began in George's naive childhood experience, and remained with him for life.

Gershwin's career moved swiftly forward. He was already performing at school and neighborhood events when he began with Hambitzer. By 1913, he was ready to spend the summer on a resort gig in the Catskills. Most of us have a pretty good idea of his later successes: the Broadway shows; the string of enduring songs; the concert works; *Porgy and Bess*. A close look at his early years is instructive, for it shows how even then he was headed toward these achievements – and, even then, in both the popular and the concert worlds.

1914: *George out-argues his mother, quits school, and lands a job as song-plugger at Remick's, a major Tin Pan Alley publishing house. His job is to play Remick music all day and into the night, mostly for performers seeking material, sometimes for the public. It's a great chance to assimilate lots of varied new material, experiment with improvisation, develop skills in transposition and embellishment, make contacts, learn show biz, and play, play, play.*

1916: *Sophie Tucker takes a liking to one of George's songs and it is published on her recommendation. Sigmund Romberg invites George to contribute a song to a Romberg show. Gershwin records 30 piano rolls of hit songs of the day, under a variety of names.*

1917: *A rag, Rialto Ripples, is published: George's first piano solo to appear in print. Bored by now with the assembly-line fare at Remick's, George quits. "I wanted to get closer to production music – the kind Jerome Kern was writing." He gets himself hired as rehearsal pianist on a Jerome Kern-Victor Herbert musical, and makes a strong impression.*

1918: *Kern brings in Gershwin as rehearsal pianist on his new show. Gershwin writes his first collaboration with brother Ira, and publishes his first collaboration with lyricist Irving Caesar. Gershwin plays some original "serious" piano pieces for the powerful critic Sigmund Spaeth. Spaeth is lukewarm but likes his popular songs; he suggests "saving your serious work until some time later." Gershwin becomes a staff writer at the T.B. Harms publishing house, and has a series of major flops and small successes as he aims for Broadway.*

1919: *This is the banner year. Gershwin writes a bluesy string quartet called* Lullaby. *With Irving Caesar, he writes* Swanee. *The song flops in a garishly overproduced chorus-line version on Broadway. Then Al Jolson picks it up and it becomes a major hit, within two years selling over two million records and a million copies of sheet music.*

Who was this man whose struggle for fame and fortune – and not a terribly oppressive one – was over by the time he was twenty-one, and who so easily continued his string of successes on Broadway and in the concert hall?

We know that he was egocentric, sometimes boorishly arrogant, frequently a show-off. We know that he had in him a streak of the social climber, probably encouraged by his mother. (Once, speaking of what he most admired in his mother, he said "She's so modest about *me*.")

We also know that Gershwin was a gentleman and a gentle man, a man who could be generous with his time and money, a man genuinely respectful of those musicians he felt to be his peers or betters, and perfectly capable of a detached self-analysis that caused him to admit, frequently and publicly, that he still had lots to learn about music. No matter how successful he became, he never lost the drive for self-improvement, seeking out advice and formal coaching from pianists and composers throughout his life.

A dapper George in Vienna (1928)

This was the man who moved confidently into the 'twenties, secure in his ability as a composer of popular song gems. It was an exciting time, for many in the world of concert music had become intrigued by the sound of jazz, and many in the world of popular music were intrigued by the expressive possibilities of concert music. And, for both worlds, cross-fertilization could also be a chance for good publicity and good business. While staying busy on Broadway, Gershwin eagerly joined in the new movement to join jazz and the classics. True to style, he became its star.

1922: *Gershwin writes* Blue Monday, *a one-act folk opera set in Harlem. It is dropped from a Broadway review after one performance. (Years later Paul Whiteman revives it; critics agree, and still agree, that it doesn't hold together well.)*

1923: *Soprano Eva Gauthier, a well-known interpreter of art song from the standard and contemporary repertoire, includes Gershwin's* Swanee *and* Stairway to Paradise, *as well as Jerome Kern and Irving Berlin songs, in a daring New York recital. The songs win over the critics, who single out Gershwin's improvisatory piano playing for special praise.*

1924: *Gershwin creates* Rhapsody in Blue *for Paul Whiteman, popular purveyor of saccharine "symphonic jazz." Whiteman presents* Rhapsody *toward the end of a pompous, pedantic concert, electrifying a bored audience, and most of the critics, too. (Even those with reservations about Gershwin's ability to structure a large-scale piece were compelled to acknowledge his originality and raw talent.) Smarting because his original piano-based composition of the* Rhapsody *had to be orchestrated by Whiteman's arranger Ferde Grofé, Gershwin vows to learn to do his own orchestration.*

1925: *Gershwin creates his* Concerto in F *for the New York Symphony Orchestra.*

1926: *Gershwin reads DuBose Heyward's novel* Porgy *and gets the idea to base a folk opera on it. (It takes eight years before the project begins.) Gershwin composes his* Preludes for Piano.

1928: *Gershwin composes* An American in Paris.

Remember that while all this "serious" stuff is going on, Gershwin is also turning out show after show on Broadway. Here are just a few of the dozens of songs from those years: "Stairway to Paradise"; "The Half of It, Dearie, Blues"; "That Certain Feeling"; "Funny Face"; "Do, Do, Do"; "The Man I Love"; "How Long Has This Been Going On"; "Someone to Watch over Me"; "Fascinating Rhythm"; "Lady Be Good." Amazing? Yes! And yet in the decade that remained to him there would be even more great songs, more orchestral works, and *Porgy and Bess*.

Yet Gershwin was the first to admit that

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WHAT'S NEW IN SHEET MUSIC

Learning to play piano can be: wonderful, disastrous, exciting, boring, confusing, joyful . . . the list can go on and on. Most of all, it is the chance of a lifetime . . . the opportunity to begin an adventure in learning and enrichment that will last for years and years. No adult has ever complained about his parents having forced him to take lessons. But many have lamented later in life that they *didn't* learn to play the piano!

One of the big questions about starting, though, is, which is the best method to follow? We want our lessons, and our children's lessons, to be productive and rewarding – pleasure-filled moments to savor, not dread. And the proliferation of courses on the market can be downright confusing without some guidance.

Now, here is a **new** beginning method by one of the most celebrated piano pedagogues in the world, and we heartily recommend it. Denes Agay, editor of the famous "Music For Millions" and "Joy Of Piano" volumes, has created this educationally solid series, designed to nurture musical awareness, taste and imagination as it teaches all the fundamentals of piano playing.

Volume I has the student playing songs right from the beginning – on the black keys! This unusual method has several advantages. It helps develop an orientation on the keyboard, and allows some nice (and familiar) melodies to be performed even before the student learns to read music. By the end of this volume, the beginner has played dozens of easy pieces, assimilating all the signs and symbols used in music notation, from clefs and rhythms to flats, ties and pedals.

Volume II continues the graded progression of pieces, with favorites like *London Bridge, Skip To My Lou,* and *Auld Lang Syne.* But what makes this volume special is that even at this elementary level there is a treasure trove of information about chords, scales, and harmonic progressions. And it's presented so clearly and logically that just by playing through the examples and pieces, anyone can learn the basics of keyboard harmony.

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Learning To Play Piano is available from Music Sales Corp., 24 E. 22 Street, New York, NY 10010. Or send $4.95 for each volume ($19.80 for the whole set) to: Learning To Play Piano (indicate volume numbers you want), Dept. SU-01-18, Catalog #LE, 352 Evelyn Street, Paramus, NJ 07652. (Make checks payable to Songbooks Unlimited. NY & NJ residents please add sales tax.)

Audrey Hepburn in Funny Face

Funny Face

The 1927 musical Smarty *had a very shaky start in Philadelphia. After six weeks of rewriting and recasting and renaming,* Funny Face *came to Broadway. This Gershwin musical with Fred and Adele Astaire, captivated New York and enjoyed a run of 244 performances. The 1957 film version starred Fred Astaire with Audrey Hepburn. With the exception of Fred Astaire and some of the songs, it bore little resemblance to the original.*

ARRANGED BY DAN FOX

Music by GEORGE GERSHWIN
Words by IRA GERSHWIN

Moderate lilt

mp

I love your Fun - ny Face, Your sun - ny, Fun - ny Face, *easy swing* *(He)* *(She)* For You can't re - pair it, so I you're a cu - tie with more than de -

B♭7 F9 B♭7 F9 B♭7 B♭9+ E♭ A♭9 E♭ Am7 D7 Gm7 C7 Fm7 Fm7-5/C♭

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B♭13sus4
B♭13
B♭7+
B♭9-5
Am7-5/B♭
B♭7+5
B♭m6
beau - ty, You've got a lot of
clare it Is quite all right (He) Like
C9
F9
B♭7
F9
per - son - al - i - ty N. T. A thou - sand
Ron - ald Col - man? (She) So's your ol' man! Yet it's
B♭7
F9
B♭7
B♭9+5
laughs I've found In
ver - y clear I'm
E♭
D7
E♭
A7+9
A♭9
hav - ing you a - round.
glad when you are near.

F♯dim7
Gm7
Fm7
E♭maj9
E♭7-9
Though you're no Glo - ria Swan - son for
Though you're no Hand - some Har - ry for
A♭maj7
Cm7
F9
B♭7
F9
worlds I'd not re - place Your sun - ny,
worlds I'd not re - place Your sun - ny,
B♭7
B♭7+5
1. E♭9 6
B♭11
F9
Fun - ny
Fun - ny
Face!
(She) I
2. E♭9 6
A♭9
E♭9 6
Face!

Eleanor Powell in Lady Be Good

The Half Of It, Dearie, Blues

The 1924 production Lady Be Good *was the first complete score on which the Gershwin brothers worked together. The cast featured Fred Astaire and his sister Adele playing – what else? – a brother and sister dancing team. With tunes like* Oh, Lady Be Good, Fascinating Rhythm *and* The Man I Love, *the show was a huge success. In 1941, MGM produced the film version with a cast that included Eleanor Powell, Ann Sothern, Robert Young, Red Skelton and Lionel Barrymore.*

Music by GEORGE GERSHWIN
Words by IRA GERSHWIN

Moderato

Refrain

E♭ Cm F7sus B7 B♭7 E♭

p smoothly

I've got the "You don't know The Half Of It, Dear - ie," Blues!
I've got the "You don't know The Half Of It, Dear - ie," Blues!

p

B♭+7 E♭ Cm

The trou - ble is you have so
Oh, how I wish you'd drop an

F7sus Gm/B♭ B♭+9 E♭ E♭+7

man - y from whom to choose.
an - chor and end your cruise.

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Ab
Abm
Abm6
If you should mar - ry
Tom, Dick or Har - ry,
You're just a duf - fer
Who makes me suf - fer;
mf
Eb/Bb Ab/Bb Eb/Bb Ab/Bb Eb/Bb
Fm/Bb Gm/Bb Fm/Bb Gm/Bb Fm/Bb
life would be the bunk,
I'd be - come a monk.
All the young - er set
says your heart's to let.
dim.
Eb
Cm
F7sus
B7
Bb7
Eb
I've got the "You don't know The Half Of It, Dear - ie," Blues!
I've got the "You don't know The Half Of It, Dear - ie," Blues!
p
1.
B7 Eb B7/A Ab B7 Bb13
2.
Ab7 B7 Ab9 Eb
mf
rit.
sf

Gene Kelly and Leslie Caron in
An American In Paris

I'll Build A Stairway To Paradise

Performed by Paul Whiteman and his orchestra in George White's Scandals of 1922, *this production number was staged with a bevy of chorus girls dressed in black, highlighted against a white stairway. Whiteman's recording of this hit song reached the top of the song charts, and his performance marked the beginning of a lasting friendship with George Gershwin. Two Hollywood films about Gershwin and his music featured this song:* Rhapsody In Blue *in 1945, and* An American In Paris *in 1951.*

Music by GEORGE GERSHWIN
Words by B. G. DESYLVA and IRA GERSHWIN

Animato

f

C G7 C7 G7

Refrain *Con spirito*

p-f I'll Build A Stair - way To Par - a-dise with a

p-f

C C7 F C7

new step ev - 'ry day! I'm going to get there at

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F7
Em7 C/E F♯dim7
G7sus4 G7
an - y price Stand a - side I'm on my way! I've got the
C
A♭7
blues And up a - bove it's so fair Shoes! Go on and
C
G7+5/F
C7
C♯dim7
car - ry me there! I'll Build A Stair - way To Par - a - dise, With a
D9
G7sus4 G7
1. C
F♯dim7
G9
2.C
A♭9
C
new step ev - 'ry day.
day.

Isn't It A Pity
from "Pardon My English"

". . . an excellent example of what Ira Gershwin meant when he suggested that a good lyric should be 'simple, colloquial, rhymed, conversational.' The melody is as lean as it is supple, perfectly attuned to the rhymed conversation." (from Edward Jablonski's book, Gershwin*). This piece survived its showcase,* Pardon My English, *which was less than successful in its 1933 debut.*

Music by GEORGE GERSHWIN
Words by IRA GERSHWIN

Moderato
mf
mp
Am6
Dm7-5/A♭
Dm7-5
C/E
C/G
Michael: Why did I wan - der, Here and there and yon - der, Wast - ing pre - cious
Ilse: While you were flit - ting I was bus - y knit - ting, hop - ing I'd sur -
p
Dm6
G7
C
F6
G7
G7/F
C/E
B7
cresc.
time, For no rea - son or rhyme? Is - n't It A Pit - y?
vive, Hop - ing you'd ar - rive. All my Dres - den boy friends were
cresc.

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B♭7
A7
D9
Dm7-5/F
Dm7-5
Is - n't it a crime?
on - ly half a - live.
My jour-ney's end - ed;
Sleep - y was Her-mann,
Ev - 'ry-thing is splen - did,
Fritz was like a ser - mon,
C/E
C/G
Am6
B7
Em
Am/E
Meet - ing you to - day
Hans was such a bore!
Has giv - en me a
How well you planned it!
Em7
A9
D7sus4
D7
G9
G7+5
Won - der - ful i - dea,
I just could - n't stand it
Here I stay!
An - y more!

C
Em7
F
B7+5
Em
A7
p-mf
not fast, with expression
It's a fun - ny thing, I look at you I get a thrill
p -mf
con calore
Dm7
G9
C
C9/E
F
C/E
Dm7 G11
C/E
Adim7
I nev-er knew, Is - n't It A Pit - y we nev-er met be - fore?
G7
G+7/F
C
Em7
F
B7+5
Em
A7
Here we are at last! It's like a dream! The two of us

Dm7 G9 C C9/E F C/E Dm7 G11 C Dm7 G7
A per-fect team! _ Is - n't It A Pit - y we nev-er met _ be - fore?
C Dm9 Am6 Em/B F♯11 B7 Em
Im - ag - ine all the lone - ly years we've wast - ed: You, with the neigh - bors,
Im - ag - ine all the lone - ly years you've wast - ed: Fish - ing for sal - mon,
A9 G6/D G Am7 D7 G7 G11
I, at sil - ly la - bors; What joys un - tast - ed! You, read - ing Hei - ne,
Los-ing at back-gam-mon. What joys un - tast - ed! My nights were sour _

F9+11
F9
C
Em7
F
B7+5
Em
A7
I, some-where in Chin-a. Hap-pi-est of men I'm sure to be, If on-ly you
Spent with Scho-pen-hau-er. Let's for-get the past Let's both a-gree That I'm for you
p
Dm
Dm7
G9
C
C/E
C9+5/E
Fmaj7
Em7
Dm7
G9
ten.
will say to me, "It's an aw-ful pit-y, We nev-er, nev-er met be-
And you're for me, And it's such a pit-y, We nev-er, nev-er met be-
1.C
Dm7/F
Dm7
G9
G7+5
2.C
C7+5
G7
C
fore."
fore.
mf
sf

Lorelei

Another entry from the ill-fated Pardon My English, *this tune with its spicy lyric has become a favorite in nightclubs. In 1976, the quintet Styx recorded this song with some success.*

Music by GEORGE GERSHWIN
Words by IRA GERSHWIN

Moderato
F6 Fmaj7 C
Back in the days of
mp
p
G9-5 C9+5 C7 F6 Fmaj7 C G9-5 C9+5 C7 F Am7/E Dm7 Am/C B♭ Gm11 A7
Knights in ar - mor There once lived a love - ly charm - er; Swim-ming in the Rhine, Her
Dm Fmaj7 B♭maj7 Dm7 G9 C13 F6 Fmaj7 C G9-5 C9+5 C7 F6 Fmaj7
fig - ure was di - vine. She had a yen for all the sail - ors, Fish - er - men and

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Gm6/E A7-9 A7 Dm7 G13 C/E Dm7 G13 C/E
gobs and whal - ers; She had a most im - mor - al eye They called her Lor - e - lei;
Gm Gm7 C9 Fmaj7 F7/A Gm7/B♭ Gm7 C7 F F7/E♭ Dm F7
She cre - a ted quite a stir And I want to be like her.
mf
Refrain
Tacet
B♭ E♭maj7 B♭maj7 B♭6 E♭ B♭ B♭7
I want to be like that gal on the riv - er, Who sang her song to the ships pass - ing
p - mf

E♭maj7 E♭6 E♭m6 B♭ Cm Dm E♭ Am/C Cm6 Gm9/C C7 F Cm
by; She had the goods and how she could de - liv - er The Lor - e - lei!
cresc.
F C7+5/B♭ F9/A E♭/G B♭ E♭maj7 B♭maj7 B♭6 E♭
She used to love in a strange kind of fash - ion, With lots of
B♭ B♭7 E♭maj7 E♭6 B+/C E♭m6 B♭ Cm Dm B♭6/A♭ C9 C9-5/G♭ F7
hey! ho - de - ho! hi - de - hi! And I can guar - an - tee I'm full of pas - sion Like the

B♭ Cm7 B♭ Em7-5 A7-9 Dm Gm6 Gm6/E B♭ A7+9 A7+9/G
Lor - e - lei. I'm treach - er - ous Ja! Ja! Oh, I just can't hold my -
mp
Dm7/F A7 A-9 D Em7/G Em7 E7/D A/C♯ G/B F♯m/A Em/G
self in check. I'm lech - er - ous Ja! Ja! I want to bite my in - i - tials on a
D/F♯ Edim7 F7 F9 B♭ E♭maj7 B♭maj7 B♭6 E♭
sail - or's neck! Each af - fair has a kick and a wal - lop, For what they
mp

B♭ B♭7/D B♭7 E♭maj7 E♭6 B♭+/C E♭m6/C B♭ Cm Dm B♭7/A♭
crave I can al - ways sup - ply. I want to be just like that oth - er
C9/G C9-5/G♭ F7 1. B♭ E♭ B♭ C9-5 F7 E♭
trol - lop The Lor - e - lei! I want to
2. B♭ E♭ B♭ C7/B♭ G♭7 F7+ B♭
Lor - e - lei!
mf
sf

Ann Blyth in The Helen Morgan Story

Do, Do, Do

The Musical Oh, Kay! *opened on November 8, 1926 at the Imperial Theater in Philadelphia. Gertrude Lawrence played the female lead in this comedy about the bootlegging industry. The success of the show was evident in sheet music sales, which totaled 57,230 in less than two months. This capricious tune, originally performed by Miss Lawrence, could be heard decades later in the 1950 film* Tea For Two *(Doris Day), the 1957 film* The Helen Morgan Story *(Ann Blyth), and the 1968 film* Star *(Julie Andrews).*

Music by GEORGE GERSHWIN
Words by IRA GERSHWIN

Moderato grazioso

Fm7 Bb7

p

He: I re - mem - ber the
She: Sweets we've tast - ed be -

mf *un poco rit.* *p a tempo*

Eb/G Fm7 Bb7 Eb/G Fm7 Bb7 Bb/Ab

bliss Of that won - der - ful kiss. I knew that a
fore, Can - not stand an en - core. You know that a

Eb/G Cm7 Fm7 Bb9 Eb6 Eb

boy Could nev - er have more joy From an - y lit - tle miss.
miss Who al - ways gives a kiss Would soon be - come a bore.

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Fm7 B♭7 E♭/G E♭ Gm C7
poco cresc.
She: I re - mem - ber it quite, 'Twas a won - der - ful night!
He: I can't see that at all True love nev - er should pall.
poco cresc.
B♭ G7+5 G7 C7 F7sus F7 B♭ B♭dim7 Fm7 B♭7 B♭7+5
mf p un poco rit
He: Oh, how I'd a - dore it, If you would en - core it. Oh,
She: I was on - ly teas - ing What you did was pleas - ing. Oh,
mf p un poco rit.
Refrain:
E♭6 Fm7/B♭ C9 Cm7 F7
p-f a tempo
do, do, do what you've done, done, done be - fore,
p-f a tempo
B♭7 B♭+ E♭6 Fm7/B♭ C7
ba - by. Do, do, do what I do, do, do a -

Cm7 F7 B♭7 B♭+ E♭6 B♭/D Cm Gm/B♭
dore, ba - by. Let's try a - gain, Sigh a - gain,
poco espressivo
A♭ Fm9 B♭7 E♭ F B♭ Gm Cm F7
mf
Fly a - gain to heav - en. Ba - by, see, It's A, B, C,
mf
B♭ Fm7-5/A♭ Fm7-5 B♭7+5 E♭6 Fm7/B♭
p
I love you and you love me. I know, know, know what a
He: You dear, dear, dear lit - tle
deciso
p
C7 Cm7 F7 B♭7 B♭+
beau, beau, beau should do, ba - by. So
dear, dear, dear come here snap - py And

Eb6
Eb9
Ab
don't, don't, don't say it won't, won't, won't come true,
see, see, see lit - tle me, me, me make you
Fm7-5
Bb+
Eb
Gm/D
Cm
Ebmaj7/Bb
Ab
C7+5
ba - by. My heart be - gins to hum: Dum - de - dum - de -
hap - py. She: My heart be - gins to sigh Di - de - di - de -
mf
Fm
Fm7-5/Eb
Bb7/D
Bb7+5
Eb6
C9
Fm7
Bb7sus
Bb7
dum - dum - dum, So do, do, do what you've done, done, done be -
di - di - di, So do, do, do what you've done, done, done be -
p
p
1
Eb
Cb
Bb7
2
Eb
Cb
Bb7
Eb
fore. Oh, fore.
mf
mf
3
sf

Liza
(All The Clouds'll Roll Away)

The short-lived Ziegfeld production of Show Girl *featured this tune in a production number with Ruby Keeler Jolson doing a dance routine. On opening night, Al Jolson jumped from his seat in the audience and bounded on stage to join his bride in a duet, to the delight of the audience. This song could be heard in several Hollywood films over the years, among them* George White's Scandals of 1945 *featuring Ethel Smith with a spectacular organ rendition.*

Music by GEORGE GERSHWIN
Words by IRA GERSHWIN and GUS KAHN

Moderato
f
poco rall.
Eb Gm Cm Gm Cm Gm Cm Gm Cm6 Bb7
p
Moon shin - in' on the riv - er, Come a - long, my Li - za!
p a tempo
Eb Gm Cm Gm Cm Gm Cm Gm F9 Bb7
Breeze sing - in' through the tree - tops, Come a - long, my Li - za!

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A♭
A♭m6
E♭/G
E♭dim7
Some - thin' might - y sweet I want to whis - per sweet and low,
Fm7
A♭m6/F
B♭7
Gm7
C7
A♭6
A♭m6
That you ought to know, my Li - za! I get lone - some, hon - ey, when I'm
E♭/G
F13-9
B♭/D
E♭6
E♭m6
B♭/D
C7/E
E♭m6
all a - lone so long; Don't make me wait; Don't hes - i - tate;

B♭/D Gm7 Cm9 F9 B♭ Fm7 Gm/B♭ B♭7 Refrain E♭ B♭7/F Cdim7 C7/G
rall.
p-mf a tempo
Come and hear my song: Li - za, Li - za,
Refrain
rall.
a tempo
p-mf
A♭m6 Cdim7 B♭m6 E♭9 A♭ Fm7 Gm C9
skies are gray, But if you'll smile on me
Fm B♭7 E♭ A♭ E♭/G Fm7 E♭ B♭7/F Cdim7 C7/G
All the clouds - 'll roll a - way. Li - za, Li - za,

A♭m6 Cdim7 B♭m6 E♭9 A♭ Fm7 Gm C9
don't de - lay, Come, keep me com - pa - ny,
Fm B♭7 E♭ G7+5 G7 Cm Cm7/B♭
mf
And the clouds - 'll roll a - way. See
mf
Cdim7 G7 Cm Gdim7 E♭7 A♭ Fm
the hon - ey - moon a - shin - in' down; We

B♭m7 E♭7 A♭6 A♭ A♭9 A♭9/C B♭13 E♭ B♭7/F
should make a date with Par - son Brown. So Li - za,
fp
Cdim7 C7/G A♭m6 Cdim7 B♭m6 E♭9 A♭ Fm7 Gm C9
Li - za, name the day When you be - long to me
Fm B♭7 1. E♭ D♭ Bm7 B♭13 2. E♭
And the clouds - 'll roll a - way. way.
Ped. *

That Certain Feeling

Tip Toes *was the Gershwin hit in 1925 that charmed audiences for 194 performances, with this delightful song performed by Queenie Smith and Allen Kearns. The 1956 film version starred Bob Hope, Eva Marie Saint, Pearl Bailey and George Sanders.*

Music by GEORGE GERSHWIN
Words by IRA GERSHWIN

Moderato semplice
Eb6 Bb9 Bbdim7
Bb9
Bbdim7 Abmaj7 Abmaj7/Bb
You gave me That Cer - tain Feel - ing, The first time I
You gave me That Cer - tain Feel - ing, The first time I
p-f a tempo
Bb7/D Bb7 Ebmaj7
Eb6
C7+5
met you I hit the ceil - ing I could not for -
met you That Cer - tain Feel - ing I could not for -
C7 F9
Bb7
Fm7/Bb Bb13 Eb/G
get you. You were com - plete - ly sweet, Oh, what could I do?
get you. I felt it hap - pen just as you came in view.

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E♭m6 B♭ Gm B♭ Gm B♭ Gm
I want - ed phras - es To sing your prais - es.
Grew sort of diz - zy, Thought, "Gee! Who is he?"
mf
B♭ C7/E C♯dim B♭9 B♭dim7 A♭maj7 A♭maj7/B♭
That Cer - tain Feel - ing The one that they
That Cer - tain Feel - ing I'm here to con -
p
B♭7/D B♭7 E♭maj7 E♭6 A♭m6/G
all love No use con - ceal - ing I've got what they
fess, it is so ap - peal - ing No words can ex -
cresc.

G6 G7 Fm6/C G7/B C7
call love. Now we're to - geth - er Let's
press it. I can - not hide it, I
mf
F9 B♭9 B♭dim7 D♭m6 F9/C B♭6 B♭9+5
find out wheth - er You're feel - ing that feel - ing
must con - fide it I'm feel - ing that feel - ing
p
pochett. rit.
1. E♭ Cm/E♭ E♭ E♭6 B♭7 B♭dim7
2. E♭ Cm E♭
too. You gave me too.
mf a tempo
poco rit.
mf
sf

Liza — a la Travis and Atkins

by Bill Shute

Among the great modern fingerstyle guitar innovators, the names Merle Travis and Chet Atkins rank high on the list. Their greatest achievement lay in taking the older country-blues alternating bass picking style and applying it to pop and jazz-inflected material. This Gershwin piece from the late 20's proved to be a fine vehicle for demonstrating some of the essentials of this style.

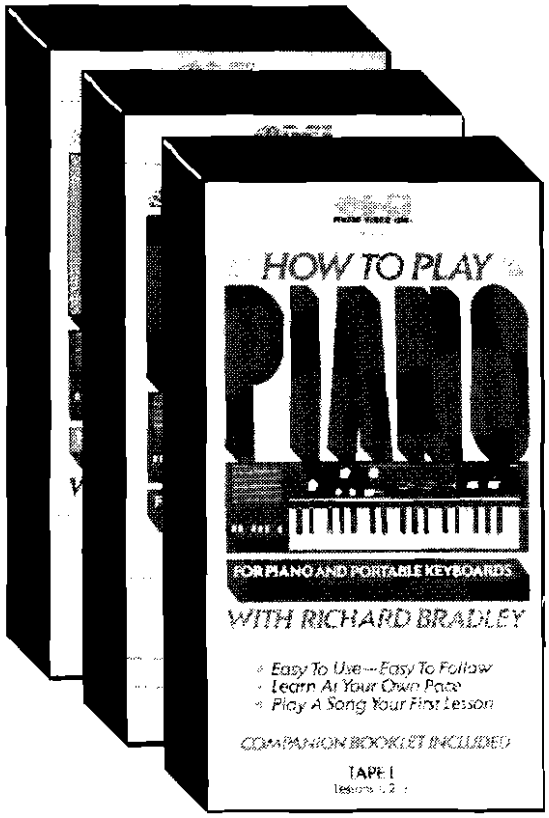
First and foremost, the thumb establishes a steady, on-the-beat bass pattern, alternating from a low to a somewhat higher bass note; this is not unlike the function of the left hand in ragtime or stride piano playing.

A number of "orchestral" or big band chord fingerings are utilized in this arrangement, my aim being to arrange the bass lines of the chords so they have a sense of logical movement from one place to another. In measures 7, 18 and 22 the thumb pattern is broken, and the right hand plays single note sequences, similar to Chet's occasional "roll" patterns, executed with three fingers.

To sound more like Merle or Chet, try muffling the bass strings slightly by resting the palm of the right hand directly on the bridge; this limits movement somewhat, but is a hallmark of their sound, giving a "funkier" feel to the rhythm. A thumbpick may also be used for a more solid sound.

Liza (All The Clouds'll Roll Away)

(Gtr. arr. Shute)



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GERSHWIN

continued from page 7

"when my critics tell me that now and then I have some structural weakness, they are not telling me anything I don't know." There is a part of genius that is unreachable by teachers – even by a Charles Hambitzer. (And the Charles Hambitzers know that.) In spite of all the teachers he sought out, Gershwin always had the characteristic of a self-taught genius: surprising flashes of originality

CULVER PICTURES, INC.

George and Ira, circa 1931

and unexpected knowledge, coupled with deep and equally surprising gaps.

Gershwin was a natural songwriter. He was a carver of gemstones, not a builder of palaces. His most perfect "serious" works may be the wonderful piano preludes. His large works, even *Porgy and Bess,* are built of episodes. What episodes they are: great songs, gorgeous melodies, flashes of brilliant originality. But they're not tied up into the integral

Gershwin was a natural songwriter. He was a carver of gemstones, not a builder of palaces.

whole we expect from a master symphonist or opera writer. Would he have mastered the forms and structures had a normal lifespan been permitted to him? Maybe. Leonard Bernstein thinks there's a pretty good chance he would have. But your best bet is not to worry. Your best bet is to listen and enjoy. Just go with the flow, because it's the flow of original genius.

There's a story – perhaps untrue, perhaps a fiction of Gershwin's own devising – that around 1928 Gershwin approached Maurice Ravel for lessons and the great French composer answered: "Why be a second-rate Ravel when you can be a first-rate Gershwin?" Actually, he had probably been a first-rate Gershwin ever since the day he sat down at that piano meant for Ira.

A Quandary Of Keys

by Lou Stein

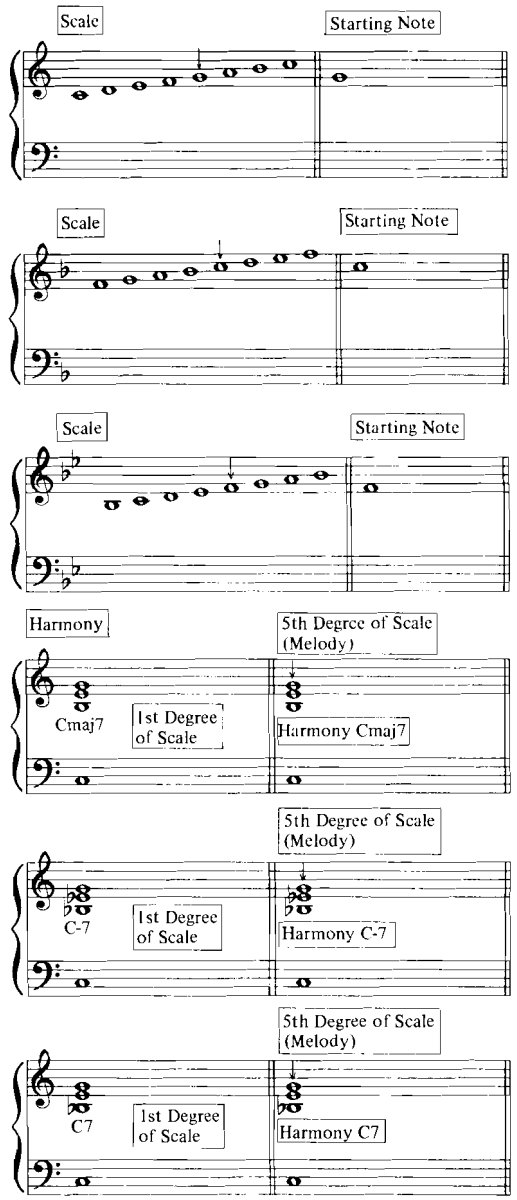
Some time ago, we received a letter from Mrs. J. E. Dixon of Excelsior Springs, Missouri, with the question, "How do you know where to start a song when someone requests that you play it in a certain key?" The answer to this question depends on a number of things.

First, you have to know the degree of the scale on which the song starts; it can then be transposed to any key. Let's say you've been playing a tune in the key of C, and the song starts on G (the 5th degree of the scale). When you play the song in another key it will start on the 5th note of that scale. (To be able to work in this way requires a knowledge of *all* the scales – 12 keys' worth!)

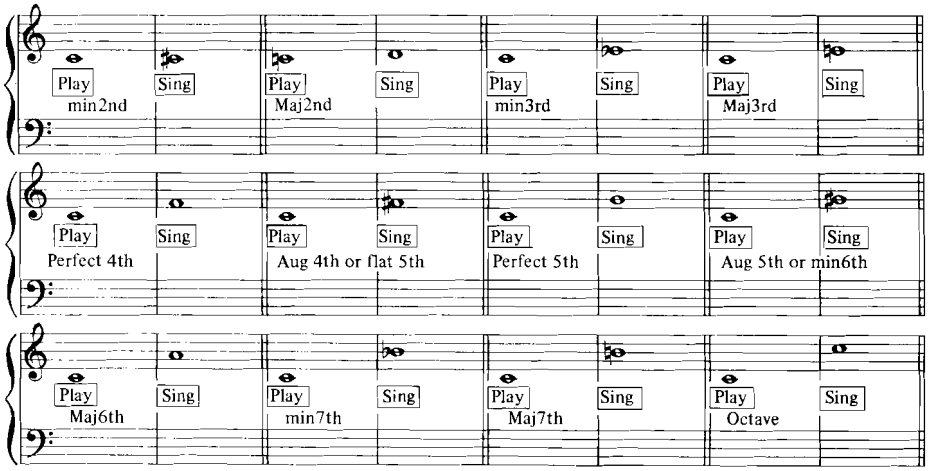
Developing your ear is another very effective way to deal with this situation. To do this, practice hearing intervals; play a C on the piano, and try to hear the note G (a fifth away). Check yourself on the piano to see how close you are. This should be done with all intervals (3rds, 4ths, 5ths, 6ths, etc.).

Being familiar with the piece and knowing the beginning note and chord is necessary. If it starts on the I chord, you will begin on the I chord in any key; if it is the II chord the same rule applies.

To sum up, go back to basics. Learn all the scales in 12 keys, and enhance your ear by practicing intervals. Then, knowing the first note and chord, and its degree of the scale, you can transpose any tune to a different key.



EAR TRAINING WITH INTERVALS



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The Gershwins

More Than Rare . . . Well Done!

by Sammy Cahn

When my good friend Ed Shanaphy, Editor/Publisher of Sheet Music Magazine, wrote to tell me about his plan to honor the Gershwins, it almost made me dash to the typewriter – a habit I have had for years.

About The Gershwins! I had just been doing my show at the Duke of York's in London and one day – make that evening – the venerable BBC did a two-hour tribute. Having then closed, I flew to New York and PBS (not to be outdone) did a two-hour tribute as well.

My credentials for writing on the subject of lyrists and composers is that a) I am the President of The National Academy of Popular Music (The Songwriters' Hall of Fame), and b) I am on the Board of Directors of The American Society of Composers, Authors and Publishers.

Here then, some AMAZING STATISTICS! If, and that is a large IF, George Gershwin became successful at age 18, then he wrote that INCREDIBLE catalogue of music in just twenty years. He unhappily, yes, and tragically left us at age 38. The songs he wrote in the short span of two decades live and compete against ALL the music written before or since. It is beyond amazing!

I never did meet George Gershwin, but did meet the closest talent to him, his brother Ira, and also his good friend Vernon Duke. I always felt while I was writing with Vernon Duke that it was sort of like being in a room with George.

About Ira – I knew him, not closely, but to know him at all was to adore him. He was the most self-effacing lyric-man I have ever met; his shyness totally belied the giant intellect behind the glasses at the end of his nose and the ever-present cigar.

His lyrics sing for themselves. I will tell you that to match the notes of George took an extraordinary lyrist – and that he was! Many of you who read this magazine are fortunate to be exposed to all the really GREAT songs, and are happily aware of the lyrics therein. But not many people are familiar with the *verses* and *second* and even *third choruses* a man like Ira was so able to create. (If you are a Michael Feinstein fan, get his album doing Gershwin! He will make you understand the total wizardry of the Gershwins, as will anyone who has sung or played Gershwin!)

I happily inherited a rhyme that Ira used (I found out about it much later, of course). In the truly standard Gershwin song, *Someone to Watch Over Me,* Ira wrote for the bridge of the song, "Although he may not be the man some, girls think of as handsome, he's worth a king's ransom, to me." I'm not sure who it was decided it was over-rhymed, but it never appeared. Had it appeared, I never would have used it in the verse to *Guess I'll Hang My Tears Out To Dry.* (I rhymed 'handsome' with 'ransom.')

It is audacious for anyone to try to approximate the debt we all owe to the Gershwins. One night at the Music Center in Los Angeles, the late, and oh, so talented Gower Champion asked me if I would participate in an evening to honor Ira. I went to the piano – in the Key of F – in the year '75 –

BUT NOT FOR ME

Special Lyrics
SAMMY CAHN

Verse: (Out of tempo)

Gower Champion listen you
Never tell me dreams come true,
Just try it, I refuse to buy it –

Gower Champion don't you dare
Tell me this is my affair,
I'm hammy – but it's not for
Sammy!

I'll never hear, The people cheer,
or such hosannas –
Tell me I'm great, And that I rate –
it's all bananas, –

Chorus: (Tempo – slowly!)

They always give these nights,
But not – for me!
The stage is bright with lights,
But not – for me!

I'm not here to disclaim
The mighty Gershwin name.
My rhyming book's the same –
I guarantee.

I'll say and happily,
What must be said –
That is, ASCAP'illy
He's miles ahead.

And friends unless you're deaf –
I'm in the key of 'F' –
The key is, – not for me!!

Half-Chorus: (Out of tempo)
(With lyric change for George and Ira!)

I'm sure you've been aware
Since Lord knows when –
They're more than very rare,
These special men, –

I'm sure you've guessed the plot –
They're just the best we've got –
That's why it's not for me!!!

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Sammy Cahn

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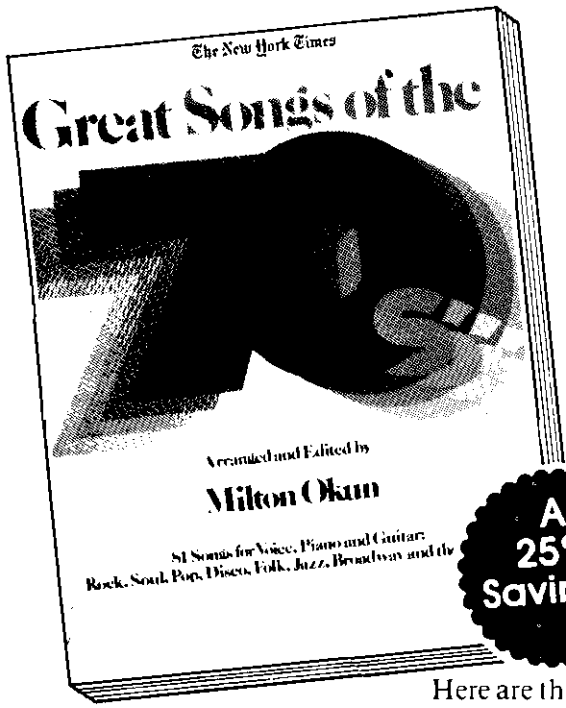
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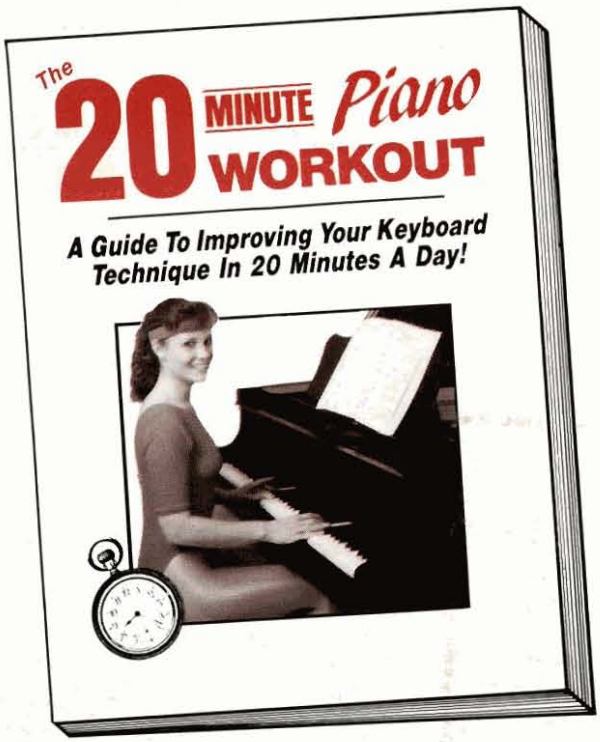

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